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CANADIAN FILM INSTITUTE

BULLETIN

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Children's Film Centre Established

Canada has a national centre of films and television for children, the first in the western hemisphere. At a meeting in Toronto, (May 2nd) representatives of national, regional and local organizations unanimously approved the resolutions establishing the Canadian Centre of Films for Children (Centre Canadien du Film pour la Jeunesse).

The setting up of the Centre followed an address by Mary Field, the world's leading authority on children's films and television. Miss Field, a film producer in England for more than thirty years and more recently a consultant for children's television programs, is presently touring eleven major cities of Canada at the invitation of the Canadian Film Institute. The Canadian Broadcasting Corporation, the National Film Board and the United Kingdom Information Service are assisting in the tour.

The objects of the Canadian Centre of Films for Children as announced on May 2nd are:

(a) to stimulate and maintain public interest in the provision of suitable entertainment films for children in (1) theatrical, (2) non-theatrical, and (3) television programming; and to promote and maintain close and continuous co-operation between professional film and television circles on the one hand, and people in Canada who are interested in programming suitable entertainment films for children on the other hand, in order to promote the production, distribution, and presentation of films suitable for young people.

(b) to promote and develop film and television appreciation by young people;

(c) to provide information and assistance in programming to those Canadians who are interested in promoting and presenting children's entertainment film programmes;

(d) to bring about full co-operation and interchange of information between members of the Canadian Centre of Films for Children;

(e) to increase the supply of entertainment films suitable for children (1) from other countries, (2) by encouraging production in Canada of films for children, and (3) by creating and maintaining a fund for the production of films in Canada made for children;

(f) to assemble and distribute a collection of entertainment films for children with due respect to provincial laws concerning film distribution and exhibition, and to the interests of commercial distributors;

(g) to encourage appropriate studies and research;

(h) to evaluate and promote films suitable for various age groups of children and adolescents.

A provisional Management Committee was elected at the founding meeting. Members are Arthur Chetwynd of the Association of Motion Picture Producers and Laboratories of Canada, Gaudry Delisle of L'Association Canadienne des Educateurs de Langue Française, Mrs. G. Hewson of the Canadian Home & School & Parent Teacher Federation, Rev. Jean-Paul Larouche of the Centre Catholique National du Cinema, de la Radio et de la Television, Mrs. W. McCutcheon of the Canadian Girl Guides Association and Dr. F. B. Rainsberry, supervisor of school broadcasts for the Canadian Broadcasting Corporation.

The first meeting of the Management Committee will take place in Ottawa on May 12th at the Canadian Film Institute, the administrative headquarters for the Centre.

Among the audience on Monday night was Mrs. Margery Dawson of New York. Mrs. Dawson who has won a reputation as originator of the "wiggle test" — a method of measuring children's reactions to films — is a member of the Advisory Committee to the U.S. National Commission for UNESCO which has asked Miss Field to visit Washington after her visits to Hollywood and New York.

As chairman of the International Centre of Films for Children, (UNESCO) in Brussels, Miss Field brought greetings and congratulations to the newest member of the International Centre which has centres in sixteen European and Asian countries.

Vancouver Island: Films In The Library

"Films make people more aware of the library and what the library can do for the community" . . . This in part explains something of the enthusiasm which Mr. George Darling, Nanaimo representative and Chairman of the Board of Management of the Vancouver Island Regional Library System, holds for film and its place in the library.

THE LIBRARIAN'S VIEW

"Audio visual materials definitely form part of organized knowledge and should be included in library holdings" . . . This by way of introducing Bill Taggart, Librarian, Vancouver Island Regional Library System, and in essence too, his thoughts on the relation of film to the community library.

As librarian of the Vancouver Island Regional Library System, Bill is responsible for co-ordinating the activities of branch libraries in Nanaimo, Campbell River, Courtenay, Port Alberni, Duncan and several other smaller towns on the Island.

SOME OF HIS IDEAS

"Films are more than entertainment. They are capable of recording pictorially and quite dramatically many of the ideas of a book which may otherwise be lost in the printed page. For this reason I believe that films and books do go together, and that it is the responsibility of the community library to further this direct relationship." In this connection, Bill recently personally arranged a colourful exhibit of "Books and Films" for circulation and display at several of the branch libraries.

The Regional Library publishes its own film catalogue annually and, in attempting to assure topical variety in the film supply offered by its branch outlets, it has set up a rotating block system which permits the periodic rotation of the entire film supply through each of its branches during the year.

Although the bulk of its films are booked out to general audiences, the Regional Library has, nevertheless, begun to schedule films to more specialized audiences. Thus, with the onset of the present film season, the Regional Library began to program specially to schools. The library chose a select list of films approved for student audiences and arranged for their circulation once a month (for a period of eight months) to those schools who wished to participate. As nearly thirty of the island's schools have shown their desire to participate in this type of programme, selective programming of this nature by the library is proving to be a very worthwhile service.

The CANADIAN FILM INSTITUTE is pleased to announce that it has accepted an invitation to be a Rotating Member of the Canadian National Commission for UNESCO. The Honorary Treasurer of the Institute, Mr. L.F. MacRae will act as Delegate. Mr. A.L. Hepworth will be his Alternate.

The Regional Library too maintains a policy of encouraging library sponsored projectionist training courses through its branch libraries.

In this way it is furthering the introduction of the community to the increased film facilities available to it through its branch library. Perhaps the most effective gauge of the public's notice of this new film service which the library is attempting is to be found in the appreciative and ever expanding group of documentary enthusiasts who are turning out to enjoy the branch library's regularly scheduled "film shows."

Certainly the management and staff of the Vancouver Island Regional Library are daily proving that the potentiality of the film-book combination is endless.

Don Buchanan, NFB Victoria

NEW FILMS

COMMUNICATIONS PRIMER

22 min. colour Service Charge $3.00

This film sets out to explain the science of communications, and is a lucid exposition of its essential elements: message, signal, interference and reception. It shows how the most complex messages can be broken down into decisions. Inspired by an educational expriment conducted at the University of Georgia, U.S.A., it deals with noise, redundancy, electronic computers and the nervous system, from the viewpoint of communications theory . . . 1953.

THE INFORMATION MACHINE

11 min. colour Service Charge $3.00

An animated presentation concerning man's need to widen and strengthen his knowledge by collecting, storing, and correlating data. His success in controlling his environment depends to a great extent upon accurate prediction in initiating a causal sequence. Today's complex machines depend on man to analyse and reduce problems to the statistical form which can handle with top performance . . 1958

Both films sponsored by International Business Machines and produced by Charles and Ray Eames, the well-known designers of modern furniture who turned to films as a creative medium to express their sense of beauty of form and motion to be found in every day occurences. Imaginative and fascinating images counterpoint narrator's explanations with a kaleidoscopic array of visual media.

Uses . . . To inform the business man in what computers can and cannot do; for discussions of automation; for study of photographic techniques.

NEW FILMS FOR PREVIEW WITH VEW TO PURCHASE

ADVENTURE IN SCIENCE:

Produced by Film Associates of California. Contrasts, through animation, size-weight and size- strength ratios. In comparisons between familiar subjects the film explains that when we increase the size of an object, and keep its same proportions, the relative strength of the object decreases. Conversely, when we decrease the size of an object, in proportion, the object becomes relatively stronger.

Uses . . . for intermediate & senior high physics

Comment . . . A well-executed film . . . provides a good presentation with no wasted motion. EFLA Rating . . . Excellent.

10 minutes, black and white $60, colour $110.

STARTING NURSERY SCHOOL:

Produced by Vassar College, 1959. Presents an approach designed to reduce the anxiety and stress of a child's leaving home and mother to start school. Shows the process of adjusting the youngster to his new surrounding and the procedure for gradual separation of child and mother.

Uses . . . to show how separation anxiety may be reduced; to explain the emotional needs of children.

Comment . . . An outstanding example of "teaching without preaching". In a probing and sensitive way the camera reveals more to us about children's reactions than if we were there on the spot.
EFLA Rating . . . Excellent

23 minutes, black and white $120.

SAFETY EDUCATION

LET'S BE AT HOME IN THE WATER

10 mins. $100 col. $55. b & w

Jerry, a 9 year old from the city, goes to stay with friends who live on a lake. Being afraid of the water, Jerry can't have fun with the other children until he attends Red Cross Swimming Classes. There he learns to relax, and enjoy playing in the water — and, most of all, he learns the rules for playing safely so he can have fun in the water without getting hurt.

LET'S BE SAFE AT HOME

11 mins. $100 col. $55. b & w

Based on the main accident causes in the 5 - 14 age group around the home, five incidents are dramatized. Hurrying is shown to be most frequent cause of accidents, which can be avoided by being alert, careful, courteous and considerate.

LET'S PLAY SAFE

10 mins. $100 col. $55 b & w

Showing elementary children on the playground, incidents are dramatized to show hazardous situations develop. Just when it seems that an accident will occur, action is stopped and animated characters show what 'might happen'. Then the children repeat their performance, but they correct their attitudes and do it safely.

LET'S THINK AND BE SAFE

10 mins. $100 col. $55 b & w

Seven episodes are dramatized, typical of common situations in a normal school day. Then children discuss safety in a class panel meeting.

Let's Be AtHome in the Water

LET'S STOP AND GO SAFELY

18 min. $85. col. $145. b & w.

Shows a policeman telling children the story of Jimmy, who is his own "traffic policeman". Illustrates how by being alert, careful, courteous, and considerate Jimmy avoids possible accidents. Children then tell of their near accidents and the camera stops the scene while they imagine what could have happened.

Prints of these films are easily available to groups and individuals wishing to preview for the purpose of possible purchase. All films were produced by Portafilms. Delivery of new prints can be made within 30 days.

THE TREASURE OF ROLY YOUNG

Volunteers are making most important contributions to the CFI's Information Department by sending press clippings and other material from points as far away as London and Cambridge England. Douglas Wilson of the Toronto Film Society stands out as the most diligent contributor.

Unlikely as it seems in this practical age, like Messrs Huston and Bogart, I found my "Treasure of the Sierre Madre". However, this film researcher's treasure was not borne away on the wind. As a result, the Canadian Film Institute has received almost 150 pounds of reviews, still photographs, background material and opinions on the films of the '30's and mid '40's. This valuable archive material has been put at the disposal of the CFI's Information Department. Thanks to Frank Morriss, I came into possession of the papers of the late Roly Young, one-time film reviewer of the **Globe and Mail** and writer of the column, "Rambling with Roly". (Roly Young collapsed from a heart attack in the lobby of the King Edward Hotel on Christmas Eve, 1948 and died a few hours later).

Subsequent to his death, Roly Young's files and memorabilia were piled into three or four drawers in a large steel cabinet in the small office for those **Globe** writers covering the arts.

During one of my visits to the **Globe,** I mentioned to Frank Morriss that among other items I clipped his column for the Film Institute.

Casually opening the cabinet's doors, he mentioned that there was some material in it that might be of interest. I picked out several pieces, and then some more, and then some more. I flipped, but trying to be equally casual, I asked if all this was available, and discovered that it was.

Next day I carried an empty suitcase to work. Leaving the office sharp at five, I returned to the **Globe and Mail.** Taking off my coat, opening the cabinet and suitcase, I started to work. My shirt soon got dirty, and I was getting hungrier and hungrier, but I felt under a compulsion to get the most valuable archive material

Finally I closed the suitcase and staggered away - only to have the handle come off!

Making a rough handle from wire, I got the load home and four or five more - I've lost count - on subsequent evenings. And after getting the stuff home, there was the even more fascinating pursuit of sorting it out for it was a complete jumble. Sitting in the midst of radio scripts, publicity releases, documentary commentaries, stills, etc., I built sorted piles of material all around our living room. Needless to say, there was a certain lack of enthusiasm in certain quarters, and I had to make compromises. However, the sorting was sufficient to restore all Roly's scripts and continuity to sequence with only one or two sheets mising from one item. And after this there were lengthy sessions with erasers, mending tape and cutting board because much of the material was dirty, torn and ragged.

But finally, the first carton was ready for shipment — 47 pounds of the cream of the collection — and this was followed by two more. Still to come are two albums of Roly's columns for 1935 and 1936 plus unmounted columns for one or two months of 1944 and all of 1945.

And so what has the Roly Young collection meant to the CFI? It has provided some rare items that must have been gifts to Roly from grateful fans—such as the program for the London (England) first run of BIRTH OF A NATION. It has meant a substantial addition to the library of stills. And finally it has meant that where CFI's library did not previously have a substantial body of information on the films of the 1930's — and little chance of attaining it as such material is now rare — there is now available to researchers a considerable body of information on this important transition period. And beyond the satisfaction I feel over finding and arranging this material so that it will be useful to future students of film, despite the staggering amount of work involved, I've had a ball.

Doug Wilson, Toronto Film Society

SEVENTH ANNUAL MEETING FOR FILM SOCIETIES

The Annual General Meeting of the Canadian Federation of Film Societies promises some interesting discussion. The Ottawa Film Society which is the host for this year's meeting in the capital city has been working out a program which includes screenings in 35mm and 16mm, discussions to attract and help film society leaders, and business sessions which may prove controversial.

Certain changes in personnel must take place this year. Guy Coté who has been one of the most important forces in Federation affairs during its short history will not be standing for re-election as chairman. Three or four other changes in the executive seem inevitable which means more than half of the Federation's leadership numerically at least will be new.

Recommendations for a more profound change than that occasioned by changes in election has been submitted to member societies. These changes involve a substantial increase in fees.

With such useful discussions as planned by OFS, and with the vital issues concerning the operation of the Federation itself, it is especially helpful that representatives of at least two west coast societies, one from Winnipeg, and a number from centres in Quebec and Ontario will be on hand over the holiday weekend, May 21st to 23rd.

ERRATA

Despite careful proof reading, errors do occur in every issue of the BULLETIN much to our dismay.In the last issue, NEWFOUNDLAND SCENE was reported as having been produced by Crawleys for the National Film Board. This winner was produced by Crawleys for Imperial Oil Company Limited.

And although Mary Field has already shown us that she can be at home in any situation, there was no intent to associate Miss Field with the invitation "Let's be at home in the Water", a caption for a still which appears in this issue.